

The display and conservation of *taonga Māori* – establishing culturally appropriate display and conservation facilities: *Mahi Māreikura* – a work in progress

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Abstract

This paper examines issues relating to the appropriate display and conservation of *taonga Māori* in the context of a discussion of the establishment of *Mahi Māreikura*, a room in the University of Waikato library that is dedicated primarily to the display and conservation of the collected *taonga* and works of the late Dr. Pei te Hurinui Jones and a collection of the work of his colleague and close relative, Professor Bruce Biggs.

Introduction

The history of appropriation, exchange, purchase and gifting of indigenous and non-indigenous cultural heritage, tangible and intangible, has been part of the ebb and flow of relationships between colonial settlers and indigenous peoples.

D. J. Butts, *Māori and museums: The politics of indigenous recognition*, 2003, p. 1.

The collection and accommodation of indigenous heritage items by public museums, archives and libraries has traditionally been part of the process of colonisation. As Butts (2003, p. 1) observes: “These collections were used by the colonisers to define and categorise indigenous cultures as part of the political process of establishing a hierarchical relationship between European and indigenous cultures”, resulting in “an accumulation of indigenous heritage, tangible and intangible, in public institutions and private collections that has been largely beyond the control of indigenous peoples”. *Taonga Māori* held by international and national museums, galleries and libraries have been displayed, viewed and appreciated by many for generations. However, their cultural and spiritual significance have been largely ignored or, at best, under-valued.

One aspect of the increasing advocacy by indigenous people of self-determination and indigenous rights has been the call for the repatriation and more appropriate heritage maintenance of *taonga Māori*. In connection with this, a number of *iwi* have been working towards the establishment of centres whose purpose will be to archive, store and display tribal *taonga* in an *iwi*-appropriate manner, two examples being the Ngāti Porou Archive in Ruatoria and the Ngāi Tahu archive in Kaikoura.

Since the 1970s, “indigenous peoples have sought to negotiate new relationships with public museums within the broader context of the pursuit of self-determination, reclaiming control not only of the material heritage held by museums but also of the right and responsibility of self-definition” (Butts, 2003, p. 1). In the late 1980s, the *Te Māori* exhibition was a “watershed in Maori/museum relations in New Zealand” in that “it signalled to Pakeha museum professionals that taonga Maori were not mere subjects to advance their own professional and personal careers” (Clarke, 1998, p. 5). This exhibition became the “catalyst for Maori to question the ownership of taonga within museums and the exclusive right of museum curators to represent and define Maori culture” (p. 5). Thus, “indigenous peoples are claiming the right to control their own cultural knowledge, the remains of their ancestors and their material cultural heritage, whether these resources remain in public institutions (museums, archives, libraries) or private collections or are returned to the care of their customary guardians” (p. 1). An important aspect of the control of resources which remain in public institutions is “the negotiation of arrangements that enable effective participation by indigenous peoples in . . . governance, management and professional practice” (p. 1).

The establishment of *Mahi Māreikura*

In establishing *Mahi Māreikura*, a room in the University of Waikato library that is dedicated primarily to the display and conservation of the collected *taonga* and works of the late Dr. Pei te Hurinui Jones and a collection of the work of his colleague and close relative, Professor Bruce Biggs, we sought to address a range of issues. These issues related to ownership, copyright, customary knowledge, the understanding and interpretation of cultural heritage (both tangible and intangible), and the role of *whānau*, *iwi* and institutional relationships within the context of an academic institution, that is, within the context of *Te Whare Wānanga o Waikato* (The University of Waikato) and, in particular, *Te Whare Pukapuka o Te Whare Wānanga o Waikato* (The University of Waikato Library). We report here on the processes that were followed in the establishment of *Mahi Māreikura* and on the outcomes of these processes. In order to establish an appropriate context for the discussion of these processes and outcomes, we begin by providing a brief biographical sketch of Dr. Pei te Hurinui Jones. Following this, there is an outline of the discussions between the Jones family and the University of Waikato which led to the establishment of *Mahi Māreikura*, along with an account of the collected *taonga* and works themselves and the approaches to organisation, archiving, cataloguing and conservation that were applied. Finally, there is a general discussion of overall policy and of the process of drafting the deeds involved.

Pei te Hurinui Jones - Ngāti Maniapoto leader, adviser, interpreter, land officer, scholar, writer, translator, genealogist, husband, father, grandfather¹

Dr. Pei te Hurinui Jones JP, DHons, OBE was a prominent figure in the revival and retention of the Māori language and of Māori cultural knowledge and heritage in the 20th century. Born at Harataunga (Kennedy’s Bay) on the eastern coast of the Coromandel Peninsula on the 9th of September 1898, Pei te Hurinui was the son of Daniel Lewis, a European storekeeper, and Pare Te Kōrae (born ca.1878), daughter of Poutama II and Paretuaroa of Ngāti Maniapoto. Daniel Lewis, with his brothers Samuel and Hyman, operated a store at the site of the Poro-o-tarao tunnel in the King Country during the construction of the main trunk railway line. It was here that Pare Te Kōrae’s eldest son, Michael Rotohiko was born in 1895.² Pare Te Kōrae also bore

two daughters, Julia and Lena, and a second son Pehi (Pei) to Daniel Lewis. The marriage was a brief one for Daniel left *Aotearoa* with his brothers to enlist for service in the Boer War and he later settled in Australia and never returned (Hurst, 1996, pp. 6-7). Pare Te Kōrae later married David Jones, a farmer, of Ngāpuhi descent, and they bore five children. Pare Te Kōrae's elder children to Daniel Lewis, including Pei, took their stepfather's surname.

During his early years, Pei lived at Te Kawa Kawa (now called Ongarue), a small township on the banks of the Ongarue River; approximately 16 miles north of Taumarunui. Pei was adopted in his infancy by his mother's grand-uncle, Te Hurinui Te Wano, and the years spent with this *koroua* (grand uncle) had a profound effect on him. It was during this time that he was initiated into the lore and traditions of his people. Biggs (2005) notes the following of Pei's childhood: "A sickly child, troubled by dreams that came to be considered portents of death in the tribe, Pei underwent ancient rituals. Besides putting an end to the troublesome dreams, these confirmed a commitment to his traditional Maori heritage". He added that Pei "was present at many tribal gatherings, conferences of elders and functions in many parts of the country" (¶1). Pei would later recall the influence of his *koroua* (Jones, 1982, pp. 10-11):

My granduncle often would recall me from my youthful games and set me to work on his manuscript books. These books contained genealogical tables, tribal traditions, ancient songs, and ritual. The task I was first set to do was to copy pages of manuscript into new books. He flattered and encouraged me in this work by words of admiration for my handwriting.

At times I found the task irksome, and it was hard to put up with the shouting and laughter of my companions in their play. The temptation was strong to rush off and leave my granduncle's books behind. In time, however, I became very interested in the subject matter of my writing.

When I started to question my granduncle about some of the rather obscure passages in the stories or the songs, a look of deep contentment came over his smiling face before he would answer me. From those early years I became absorbed in the study of ancient ritual, tribal traditions, and the esoteric lore of our people that it became a passion with me.

It was in this way, at a comparatively early age, that my grandfather implanted in me and I acquired an abiding love for the ancient lore of our Maori people.

Although Pei attended Ongarue Primary School from the age of seven, his formal schooling was irregular. Following the death of Te Hurinui Te Wano in 1911, Pei (with his older brother Michael) enrolled at Wesley Training College in Auckland (now Wesley College) in 1913. After leaving Wesley, Pei would have no further formal education (Biggs, 2005; Hurst, 1996, p. 8).

Pei occupied many pivotal roles during his extremely busy life. He initially worked as an interpreter at the Native Department in Wanganui in the early 1920s. From 1928, he was in charge of the consolidation of Māori lands in the King Country, a position he held until 1940 (Biggs, 2005; Hurst, 1996). Pei made a considerable impression on Sir Apirana Ngata during a meeting at Te Kuiti to discuss a rating

dispute that had arisen between Ngāti Maniapoto and a local body. Ngata noted with approval that some younger members of Ngāti Maniapoto were prepared to “break down the conservatism of the elders” (Ngata, Buck, & Sorrenson, 1986, p. 86). In a letter, later written to his close friend Te Rangihiroa (Sir Peter Buck) on the 6th of May 1928, he wrote of his impression of Pei (Ngata, Buck, & Sorrenson, 1986, p. 87):

The torch-bearer will I think be Pei Jones – a good man, with plenty of vision, a first-rate Maori scholar, steeped in West Coast folk lore & c. [culture] and a very competent master of English. His translation of the Merchant of Venice would do credit to the best of us. And he has the fire that kindles hearts.

When Pei’s older brother, Michael Rotohiko Jones, was appointed private secretary to the native minister in 1940, Pei took over his business as a licensed interpreter and consultant in Hawera. In 1945, he moved to Taumarunui and was involved in setting up the Puketapu Incorporation to log and mill timber on a block of 17,620 acres between Taumarunui and Tokaanu. He became the managing secretary. By 1960, the business had made profits of £736,000 and returned more than £480,000 to its Māori shareholders. During that time, it had also developed a 1,600-acre sheep farm. The sawmills, timber factories and logging rights were sold to the Kauri Timber Company for £1,135,000 in 1960 (Biggs, 2005).

Pei ran unsuccessfully for parliament seven times. He first stood as an independent candidate in 1930. However, “[initial] assurances of the support of the Ratana movement were not fulfilled when Haami Tokouru Ratana also stood. His intervention split the vote and led to Te Taite Te Tomo winning the seat”. Pei also “stood unsuccessfully in 1938 and 1943, and was defeated by Matiu Ratana in a by-election in 1945. He stood as a New Zealand National Party candidate in 1957, 1960 and 1963” (Biggs, 2005, ¶5).

Despite his slight scholarly appearance in later years, Pei was a prominent sportsman in his youth, representing Wanganui, King Country, Auckland and Waikato at tennis and Wanganui and King Country at rugby. He was the reigning New Zealand Māori Tennis Champion from 1924 to 1928 (Hurst, 1996, p. 8).

Pei te Hurinui was widely accepted as a Māori leader. He was the first chairman of the Tainui Māori Trust Board, the President of the New Zealand Māori Council in 1970, the Chairman of the Māori Dictionary Revision Committee for the 7th Edition of William’s Māori Dictionary, a member of the New Zealand Geographic Board, a member of the Maniapoto District Māori Council and a member of the Taumarunui Borough Council. He also played leading roles at young Māori leaders’ conferences in 1939 and 1959. He was awarded an OBE in 1961. In 1968, he was awarded an Honorary Doctorate in Literature from the University of Waikato in recognition of his outstanding contribution to New Zealand literature (Biggs, 2005; Hurst, 1996).

Pei’s primary interest and passion was in the recording of *Tainui* genealogies and tradition, an interest that began in his youth. His main involvement would be with the King movement, a role which would occupy the majority of his life. As early as 1922, Pei had observed the efforts of his cousin, Te Puea Herangi, to improve the Kingtanga’s fortunes. By the 1930s, both Pei and his older brother, Michael Rotohiko, had become two of Te Puea’s most influential advisors and spokesmen. Pei would organise functions, prepare publications and press releases and act as

spokesman for the King movement. He later became an adviser to King Koroki, and to King Koroki's daughter and successor, Te Arikinui Te Atairangikaahu. Hurst (1996, p. 8) describes Pei as 'the quiet man' "who stood at the side of Te Puea and King Koriki, and later beside Queen Te Ata-i-rangi-kaahu at all functions on the Turangawaewae marae", noting that he became a renowned orator "welcoming Queen Elizabeth and the Duke of Edinburgh on behalf of the Maori race during their visits in 1953 and 1970; and writing and delivering funeral orations for many prominent Maori figures".

Biggs (2005) observes that despite Pei's modest education he became a prolific writer in Māori and English. Biggs, a highly respected Māori scholar, regarded the *Ngā Mōteatea* series (Ngata, 1961, 1980; Ngata, Jones, & Polynesian Society, 1945), a definitive collection of traditional Māori song with translations and commentaries, as Pei's most valuable contribution to Māori literature. After Ngata's death in 1950, Pei carried on the editing and translating of the song collection: "Ngata had translated just 20 of the 300 songs into English. Pei completed the task of translating and re-editing new editions of all three volumes. In general, his translations are less literal than those of Ngata" (Biggs, 2005, ¶9).

King Potatau (Jones & Polynesian Society, 1959), an account of the life of the first Māori King (King Potatau Te Wherowhero), is viewed by Biggs as Pei's most ambitious work in English. He noted that this work "should perhaps be regarded as a historical novel rather than a biography", adding that "similar blending of factual research and what must be regarded as fancy is evident in his other English biographical pieces on Mahinarangi [(Jones, 1945b)] and on the poetess Puhīwahine [(Jones, 1961b)]" (Biggs, 2005, ¶10).

Wanting to share Shakespeare's unique and poetic language with Māori, Pei te Hurinui translated a number of his works into Māori, including *Huria Hiha* (Julius Caesar) (Shakespeare & Jones, 1942), *Owhiro* (Othello) (Shakespeare & Jones, 1944), and *Tangata Whai Rawa o Weniti* (The Merchant of Venice) (Shakespeare & Jones, 1945). *Tangata Whai Rawa o Weniti* was later adapted for theatre and then screenplay by the prominent Māori actor, producer and director in stage, television and film, Don Selwyn (2001). This work was the first full-length feature film ever made in the Māori language and the first Shakespeare film produced in New Zealand.

Ngā Iwi o Tainui (Jones, Biggs, & Tainui Maori Trust Board, 1995), a Māori-language version of the history of the Tainui tribes, published posthumously in 1995, and *He Tuhi Marei-kura* (Jones, 1945a, 1946), an unpublished manuscript on the Māori account of the creation based on priestly lore of the Tainui people, were the outcome of many years of research on Tainui tradition, genealogies and customs. Biggs (2005, ¶12) notes that Pei had written an English language version of much of the material for *Nga Iwi o Tainui* by about 1936 and that Pei had "lent the manuscript to Leslie Kelly, who had offered to make a typewritten copy, and was very distressed when Kelly incorporated it in his book, *Tainui*, published in 1949 [(Kelly, 1949)]".

Pei also translated into Māori Edward Fitzgerald's translation of Rubaiyat of Omar Khayyam (*Ngā Rūpai'ana a Ōmā Kai'ama*) (Fitzgerald & Jones, 1942), a collection of poems (of which there are about a thousand) attributed to the Persian mathematician and astronomer Omar Khayyám (1048-1123).

Pei contributed numerous articles and reviews on a range of topics to *Te Ao Hou* (Jones, 1955, 1956a, 1956b, 1960a, 1960b, 1960c, 1960d, 1960e, 1961a, 1961c; Jones & Polynesian Society, 1959), a bilingual quarterly published by the Māori Affairs Department from 1952-1976, the *Journal of the Polynesian Society* (Ngata, Jones, & Polynesian Society (N.Z.), 1958), various symposia (Jones, 1968), societies (Jones, 1964, 1971) and other publications (Jones, 1982), in addition to writing many booklets to commemorate the opening of meeting houses in the *Tainui* and *Ngāti Tūwharetoa* areas.

Pei te Hurinui Jones married twice. His first wife was a widow, Hepina Te Miha (formerly Teri) from *Ngāti Tūwharetoa*, whom he married on 16 October 1943 at Hawera. They had no offspring of their own but legally adopted two genetically related sons, Robert Te Au and Brian Hauāuru Jones, and brought up four others from their extended family. Hepina died in 1956, and on 6 January 1958 Pei married a divorcee, Kate Huia Apatari (formerly Rangiheuea) at Palmerston North. She had children from a previous marriage. Pei died at Taumarunui on 7 May 1976, survived by his wife. He is buried beside Te Hurinui Te Wano in the cemetery at Te Tokanga-nui-a-noho marae in Te Kuiti (Biggs, 2005).

Mahi Māreikura: A work in progress

The Pei te Hurinui Jones collections

Over the years, Pei te Hurinui Jones amassed a significant collection of books, manuscripts and *taonga*. Following his death in 1976, the collection was split into two main parts, with some of the material remaining with his wife Kate Huia Apatari and her family (about one-third of the collection) and the remainder going to Brian Hauāuru Jones, Pei's son from his marriage to Hepina Te Miha.

In the late 1980s, Brian Jones was considering storing and making available his father's collection of published and manuscript material for future researchers following the scholarly example set by his father. By 1990, he had decided to make available some of his father's effects which he subsequently deposited at the University of Waikato Library in the light of the close relationship that Pei te Hurinui Jones, the Jones family and the University of Waikato had established over the years. The material was collected from the Jones' residence at Taupō (Waipahihi) by the late Professor Evelyn Stokes and Jennifer King (then Chief Librarian). The archiving of the materials then began and was completed in 1991 by Salim Baksh (Baksh, 1991), a qualified archivist who was employed by the University of Waikato Library to carry out the work on a short term contract. There were in total 64 boxes of material which were organised and catalogued by Salim Baksh under the following subject areas:

- *Tainui*: Māori Kings, Te Puea Herangi, Tainui Māori Trust Board, Land Records, etc.
- Education
- History: Migration, Battles, Biographies etc.
- Linguistics: Williams Advisory Committee etc.
- Literature: *Ngā Mōteatea*, translations etc.
- Organisations: NZ Māori Council etc.
- Politics
- Religion
- Sports: Māori Tennis Association

- Technology and Applied Arts
- Personal Correspondence
- Collected Papers
- Photographs

In 1994, Mr and Mrs Carpenter (Pei's stepdaughter from his second wife Kate Huia Apatari), from Plumpton in Australia, transferred to the Alexander Turnbull Library in Wellington the materials that had been in the possession of Pei's second wife, Kate Huia Apatari and her family. There were, in this collection, 142 folders of holographs, manuscripts, typescripts and printed matter. These papers include various correspondence, drafts and notes relating to Pei te Hurinui's various literary works, subject files on various political matters, some early Kingitanga papers, *whakapapa* (genealogy) and other research material. These were organised and catalogued by the Alexander Turnbull Library under the following subject areas:

- Correspondence
- Subject files
- Literary works and papers
- Notebooks
- Notebooks - *He tuhi mareikura*
- Literary works by other writers
- Kingitanga papers
- Māori land block papers
- Account books
- Printed material
- Miscellaneous papers
- *Whakapapa* charts

Also included in this collection were tape recordings, maps, photographs (mainly of Pei te Hurinui Jones at various Māori sports, social and formal functions), photographs of various functions involving Governors General and Elizabeth II, four sets of plans dated 1966 for the Pūkawa Meeting house, a painting of a cottage by Katie Roore and various newspaper collections.

Later, in 2002, one of the authors of this paper was approached by Brian Hauāuru Jones, her granduncle,³ to discuss the issue of depositing the remainder of his father's collection (including books, photographs, *kākahu* and other *taonga*) with an appropriate institution. Following this informal discussion, a formal approach was made later that year by a representative of the family to Tom Roa, a Tainui *kaumātua*, who was then Chairperson of the *Tari Māori* (Māori Department) at *Te Pua Wānanga ki te Ao* (School of Māori and Pacific Development) at the University of Waikato. That formal approach involved discussion of the possibility that the remaining collection of Pei te Hurinui Jones' possessions would be deposited with the University of Waikato. A memorandum was then sent to the Dean of the School of Māori and Pacific Development, the late Dr. Hirini Melbourne, noting that, should this plan go ahead, the School would be expected to play a leading role in the process. Dr. Melbourne wholeheartedly accepted the responsibility of accepting this gift on behalf of the University. Negotiations between the Jones' family, the University of Waikato, the School of Māori and Pacific Development and the University of Waikato Library then began.

Initial negotiations and processes

Following the approach to the School of Māori and Pacific Development (SMPD), a number of *hui* (meetings) were set-up to discuss the request and to consider the ethical, cultural and financial implications. These meetings initially involved staff of the SMPD, the then University Librarian, Sue Pharo, the New Zealand Collection Librarian, Kathryn Parsons, Waikato Library Māori staff (Eddie Neha (then *Kaitakawaenga Māori* / Māori Liaison Librarian), Charles Willison (the Māori Reference Librarian)), and Meto Hopa (a respected *Tainui kaumātua*) who was employed as a Research Officer in the SMPD at that time. A list of tasks and responsibilities was drafted. Included in this list was the need for a contractual agreement between Brian Hauāuru Jones and the University of Waikato. This agreement would need to include reference to each of the following:

- Access to the collection by family members;
- Loaning procedures for specific items;
- Intellectual property rights;
- Copyright;
- Publication issues;
- Access to the collection by other universities and scholars;
- Care and maintenance of the collection once it had been archived;

The funding required for the archiving processes would need to be sought.

Following the identification of these tasks, further discussions were held involving Brian Jones, the University of Waikato Library and SMPD. The aim of these discussions was to address each of the issues that had been identified and to reach agreement on each of them. Representatives of the University sought the advice, opinion and permission of Brian Jones on a number of key issues, including:

- Intellectual Property and Copyright details
(How would he like the family's interests to be represented in IP and Copyright agreements?)
- Use of the collection
(How did he envisage his father's work being used by other scholars, students and universities?)
- Responsibility for, and care of, the collection
(How did he see this as being effected?)
- Moving the collection at an appropriate time
(How should this be done and what would be an appropriate time?)
- Housing of the collection
(Did he approve of housing the Jones' collection with the recently acquired Biggs' collection?)
- Ceremonial matters
(What types of ceremony did he consider appropriate?)

Once the majority of these issues had been addressed, a decision about the uplifting of the final part of the Pei te Hurinui Jones collection was agreed upon. On the 16th June 2003, a small group from the SMPD (Tom Roa and the two authors of this article) and the University of Waikato Library (Kathryn Parsons) travelled to Brian Jones' residence in Taupo to collect the remaining books, photographs, *kākahu* and *taonga*.⁴ On returning to the University of Waikato, the group stored the books,

photographs, *kākahu* and *taonga* from Brian Jones' residence along with the existing collection in a single room of the University Library awaiting archiving and cataloguing. A room on the third floor of *Te Kohikohinga o Aotearoa* (the New Zealand Collection) was selected as an appropriate location to house the collection. By this stage, it had been agreed by all parties that the room would also hold the collected works and writings of his colleague and close relative Professor Bruce Biggs in recognition of their close working relationship (a small part of the Biggs' collection had been purchased earlier in the year by the University Library).

***Te Kohikohinga o Aotearoa* (The New Zealand Collection) at the University of Waikato Library**

Te Kohikohinga o Aotearoa (The New Zealand Collection) at the University of Waikato Library has more than 100,000 items, including books, journals, newspapers, pamphlets, government publications and statistics relating to Aotearoa/ New Zealand and selected areas of the Pacific (University of Waikato Library, 2005b). The majority of the books are shelved in the main sequence in the New Zealand Collection using the Library of Congress Classification System. In this system, each title has its own unique classification - a combination of letters and numbers. Items are shelved according to subjects and subdivisions within those subjects (University of Waikato Library, 2004b):

A	General Works
B	Philosophy, Psychology, Religion
C - F	History
G	Geography, Anthropology
H	Social Sciences
J	Political Science
K	Law
L	Education
M	Music
N	Art and Architecture
P	Language and Literature
Q	Science
R	Medicine
S	Agriculture, Soils
T	Technology
U	Military Science
V	Naval Science
Z	Bibliography, Library Science

Amongst its small collection of archives, the Library currently holds (University of Waikato Library, 2005a):

- Anti Apartheid and Race Relations Archive (a.k.a. Michael Law Collection)
- (Gabriel) Elliott Minute Books (Native Land Court)
- (William Henry) Grace Diaries
- Pei te Hurinui Collection
- Opotiki Confiscation
- Ormsby Family Papers
- Phillips Family Book
- Ringatu Church Papers

- Bishop Selwyn Collection (a.k.a. Selwyn Collection of Early Māori Documents)
- Douglas Seymour Papers
- Rosemary Seymour Collection
- Sim Commission Papers
- Tainui/ Coalcorp Case (1989)
- Tauranga Confiscation
- Waikato Confiscation
- W. G. Whittlestone Papers
- Raupatu Box 1
- Raupatu Box 2.

These works were deposited with the library by various donors, including Michael Law, Dr. Philip Hart, the late Dr. Evelyn Stokes, the late Sir Robert Mahuta, the late Rt. Rev W. J. Simkin, Dr. William Sewell (son of the late Rosemary Seymour), and Mrs Shirley Whittlestone (wife of the late Dr. Whittlestone (University of Waikato Library, 2005a)).

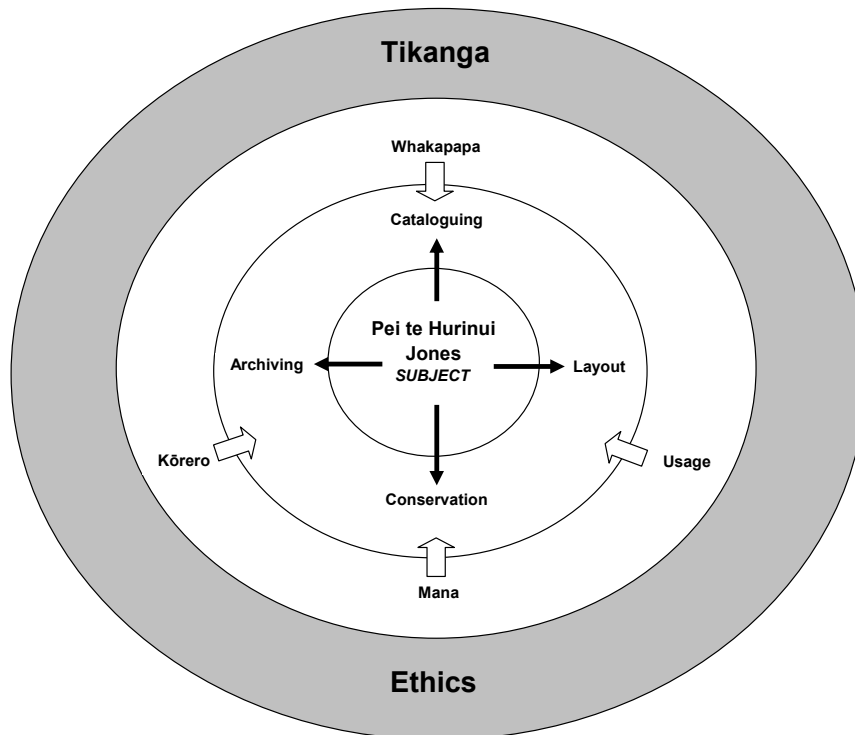
Archiving, cataloguing, physical layout and conservation: The issue of *tikanga*

There are numerous ways in which one can approach the archiving, cataloguing, physical layout and conservation of a collection of the type discussed here. The majority of collections held in libraries and museums are dispersed to allocated areas according to subject headings or cataloguing standards established by each institution. For example, the Pei te Hurinui Jones collection in the Alexander Turnbull Library in Wellington is located in six different locations adhering to a number of cataloguing standards. The Alexander Turnbull Library has a number of different systems, including the MARC formats for holdings and bibliographic data; the Anglo-American cataloguing rules, Library of Congress rule interpretations and the name authorities for Descriptive Cataloguing; the Library of Congress subject headings in microform and subject cataloguing manual for subject headings for Subject Cataloguing; and the Dewey decimal classification and relative index for Classification (National Library of New Zealand, n.d.). The end result is the transferral of certain parts of the collection in the Alexander Turnbull Library to different areas of the same building. For example, the tapes are stored in the Oral History Collection, the maps in the Cartographic Collection, the photographs in the Photographic Archive, the plans of Pūkawa meeting house and a painting of a cottage by Katie Roore in the Drawings and Prints Collection, and a bound copy of the Auckland Star ‘Coronation Special’, dated Tuesday 11 May 1937, in the Newspaper Collection.

Because the history of appropriation, exchange, purchase and gifting of Māori cultural heritage is fraught with issues associated with access and past grievances, we believed that it was important to draw on a range of sources in determining appropriate ethical and procedural practices in relation to the Pei te Hurinui Jones collection. These included the experiences of *iwi* and of institutional and private collections. To provide the most appropriate access for family, researchers and students, to reduce anxiety and to ensure that there was as little room as possible for future complaints about the treatment of *taonga* and other treasures, we included *tikanga* (protocols and custom) as one of the guiding principles of ethical practices during the decision-making process. We began with Pei te Hurinui Jones himself in order to ensure that his *mana* (authority, control, influence, prestige and power) is acknowledged and that his work

and work habits are fully recognised. From there, we moved to a consideration of each of the *taonga*, considering its cultural values and spiritual connection to Pei te Hurinui. This led to an arrangement of the room according to overarching Māori philosophical values and principles. Archiving, cataloguing, physical layout and conservation were all considered in relation to *mana*, *whakapapa* (genealogy), relevant *kōrero* (history), and usage, as principles of archiving, cataloguing, physical layout and conservation (see *Figure 1* below):

Figure 1: Diagrammatical representation of Mahi Māreikura’s organisational principles



Approaching the Pei te Hurinui Jones’ collection in this manner represented a challenge to many of the practices and ethical procedures currently followed in libraries, museums and private collections.

In the following sections, a brief account of the approach to archiving, cataloguing, physical layout and conservation is provided along with a discussion of the ways in which they were determined by a consideration of overarching Māori philosophical concepts.

Archiving

The archiving of the collection was undertaken by one of the authors of this article⁴ whose task as archivist was, according to the position description drawn up by the University of Waikato, to describe, arrange and preserve the Pei te Hurinui Jones Collection of manuscripts, books and *taonga* – artefacts and *kākahu*. The position description also referred to the expectation that the position holder would provide appropriate and specialised expertise in protocols, custom and conservation for such a valued gifted collection. The major outcomes and expected results for the archivist were as follows:

- Describe, arrange and preserve the combined Pei te Hurinui Jones collection according to the wishes of Brian Jones, the expected result being the establishment and documenting of record-keeping systems and procedures, the compilation of an inventory of manuscripts and *taonga*, and the description and retrieval of records.
- Collate draft policies of ownership, access and procedures for this valued collection in consultation with the SMPD and Library Management, the expected results being the documentation and confirmation of issues of ownership in keeping with Brian Jones' wishes as well as the establishment of access procedures for customers of the library which will allow them to easily find the material they require to enable them to make effective use of the resources.
- Provide preservation and long term storage for the original collection, the expected results being the appropriate preservation and care of all items. Storage will be provided as well as the ability to safely display items.
- Explore online methods such as scanning to preserve the collection.

The archivist was also bound by an agreement reached earlier with Brian Jones that the collection would be housed together in a single location. It had also been agreed earlier that the University would not dispose of any part of the collection without the prior approval of the Donor or his Representatives.

Cataloguing

The major part of the cataloguing of the book collection was completed by University of Waikato Library staff following the Library of Congress Classification System. The cataloguing of the photographs, *taonga* and the unpublished material was completed by the archivist. The index produced in 1991 by Salim Baksh (Baksh, 1991) was re-edited and updated by library staff and the archivist. A number of inconsistencies in the Māori in the first index were noted and corrected in the new 400 page revised index (Baksh & Hedley, 2003). This task, a task made considerably easier by the fact that the archivist was already familiar with the *whakapapa*, history, names and place names included in the 1991 index, was approached meticulously in order to ensure that the integrity of the collection, the *whakapapa*, history, names and place names that it contains, were preserved. The updated collection is catalogued under the following headings:

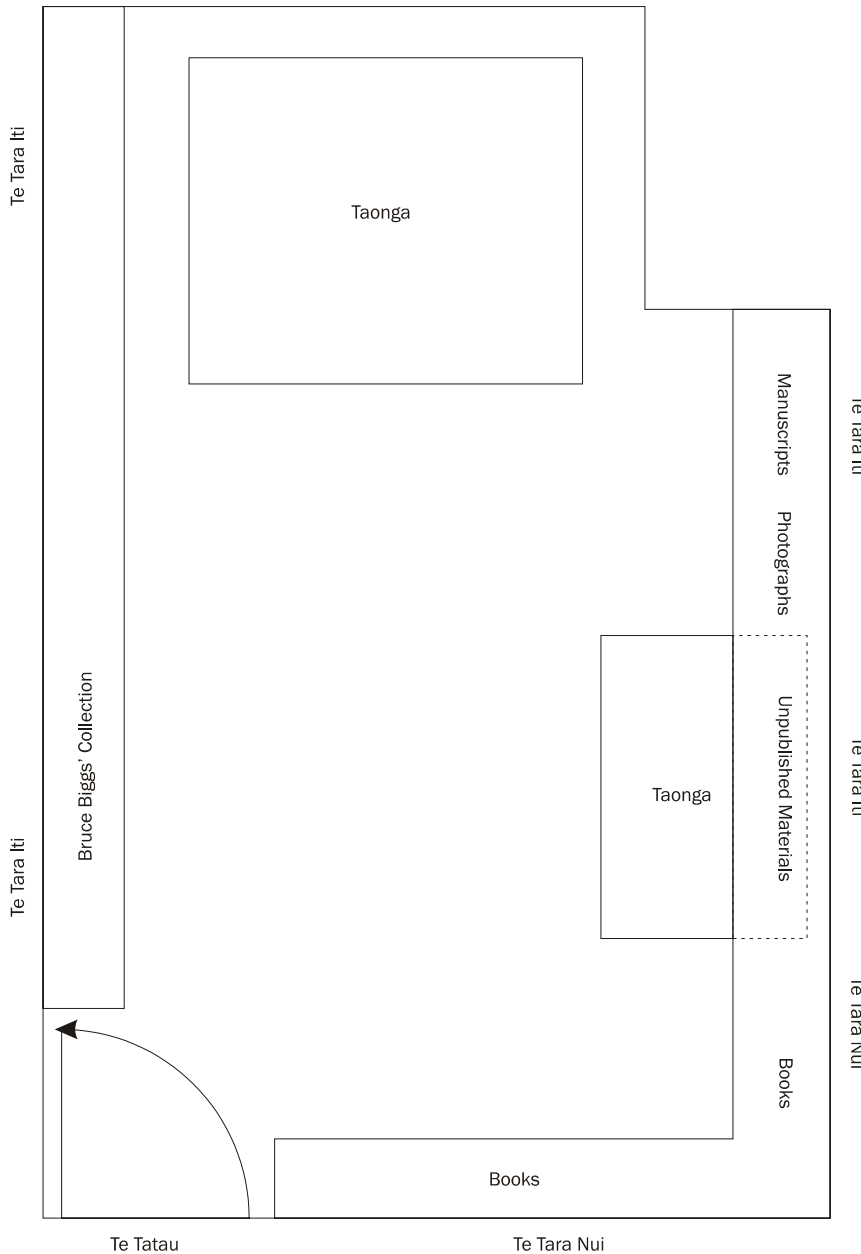
- 3A-L Literary Works
- 3A Administration
- 3B Education
- 3C History
- 3D Linguistics
- 3E Literature
- 3F Organizations (Boards, Committees, etc.)
- 3G Politics
- 3H Religion
- 3I Sports
- 3J Technology and Applied Arts
- 3K Personal correspondence/ papers
- 3L Collected papers
- 3M Ephemera

- 3N Publications
- 3O Bruce Biggs - Donations
- 3P Photographs
- 3Q *Taonga*
- 3R Unpublished Material

Layout

As indicated earlier, there are numerous ways in which one could approach the physical layout of any collection of this type. In considering the Pei te Hurinui Jones collection, we took into account a number of factors including room design and size, *Tainui tikanga*, *whakapapa*, relevant *kōrero*, and usage. It was decided that the collection would be arranged, so far as the room size and shape would allow, according to the layout of a *whare puni* (an ancestral meeting house) (see *Figure 2* below).

Figure 2: Mahi Māreikura floor-plan



Thus, visitors, guests, or, in this case, researchers, students or family members, are called to enter through *Te Tatau* (the doorway). To the right-hand side is the area designated for *manuhiri*, called *Te Tara Nui*. All the publications which Pei used for reference and inspiration in writing and researching his various works are located here. These are available for use in further research. Included here are works gifted to Pei by overseas authors (such as Sir Winston Churchill's *The Second World War* series (Churchill, 1948-1953) gifted to Pei following a chance meeting), books and other publications by other overseas authors (such as the works of William Shakespeare (Shakespeare, n.d.), Oscar Wilde (Wilde, n.d.), and the much acclaimed eleventh edition of *The Encyclopaedia Britannica* (1910)). Also included are books and other publications by New Zealand authors (such as Te Rangihiroa's *The Coming of the Māori* (Buck, 1949), Elsdon Best's *Tuhoe* (Best & Board of Maori Ethnological Research (N.Z.), 1925), John White's *Ancient History of the Maori* (White, 1887-1891), and George Grey's *Nga mahi a nga tupuna* (Grey, 1953) which Pei used for checking the examples provided in the sixth edition of Williams' Māori Dictionary), as well as *taonga*. In that these items have, metaphorically, travelled the furthest and are, in terms of status, regarded as *manuhiri*, they have been located in the area of the room called *Te Tara Nui*.

To the left-hand side of the *Te Tatau* is the area designated for *tangata whenua* (people belonging to any particular place, local people, hosts) called *Te Tara Iti*. This area stretches from the doorway all the way around to Pei te Hurinui's unpublished materials. Included in this area are the works of Bruce Biggs, *taonga* which, according to *whakapapa*, relevant *kōrero* and usage, are accorded the status of *tangata whenua* and Pei te Hurinui's manuscripts, photographs and unpublished material. In that these items have, metaphorically, *tangata whenua* status, they have been designated to *Te Tara Iti*.

Located in the centre of the back wall are the *taonga*. This is the area normally designated for *rangatira* (chiefs, nobility, aristocracy) and their photographs. We have located the *taonga* associated with *Te Tara Iti* here because of its status as *rangatira* and, therefore, its *mana*. Assigned to this area are *taonga*, defined in terms of *whakapapa*, relevant *kōrero* and usage.

Housing the Pei te Hurinui Jones collection of *taonga*

To house the Pei te Hurinui Jones collection of *taonga*, two lockable four-drawer moisture-cured polyurethane pine units (measuring approximately 430mm high, 1700mm wide and 1500 deep) were purchased. There are two cabinets because the large number of *taonga* and *kākahu* in the collection makes it impossible to transport all of the items in a single unit to and from the third floor of the library. One of these cabinets is stacked on top of the other (see *Figure 3* below):

Figure 3: The two four-drawer units which currently house Pei te Hurinui Jones' *taonga*



Taonga – Whakapapa, history and use

The *taonga* in the collection are organised according to *whakapapa*, relevant *kōrero* and use. The organisation of these *taonga* depends upon the interpretation of relevant Māori philosophical values, *tikanga* and the *kōrero* associated with each object. For example, the *whakapapa* scrolls and books along with Pei's *huia* feathers are located in the topmost drawer (see *Figure 4* below). Thus, because *whakapapa* is a primary organising principle of the room, the *whakapapa* scrolls and books take their rightful place at the top along with the *huia* feathers. The *huia* features were placed beside the *whakapapa* scrolls and books because of their close association with chiefs and aristocracy. The now extinct *huia* was a highly prized and sacred bird. Its tail feathers were worn only by chiefs as a sign of *mana* and rank.

Figure 4: Topmost drawer: *Whakapapa* scrolls and books and Pei te Hurinui's *huia* feathers



In the second drawer are Pei's assorted *taonga* (see *Figure 5* below). Since each piece is worn as an adornment to the body, these are, once again, arranged according to *mana*, *whakapapa*, relevant *kōrero*, status and use.

Figure 5: Second drawer: Wearable *Taonga*



In the centre of the drawer we have placed a *kapea* which was owned by Hepina. To its right is a pendant belonging to King Pōtatau Te Wherowhero (the first Māori King). Te Wherowhero was born in Waikato, the eldest son of Te Rau-anga-anga, a Waikato warrior chief, and Parengaope of Ngāti Koura. He had four wives, Whakaawi, Raharaha, Waiata and Ngawaero and three children, Matutaera (later known as Tawhiao), Makareta Te Otaota and Tiria. Te Wherowhero was taught traditional lore by his father and later learned sacred knowledge at the Waikato *whare*

wānanga, Te Papa-o-Rotu, at Whatawhata (Oliver, 2006b). He was a distinguished warrior and war leader and “[as a] duellist, using Māori weapons, he was supreme” (Jones, 1968, p. 132).

When the town of Auckland was established at the northern end of his tribal domain, Te Wherowhero “befriended successive governors” and “[on] occasions accompanied the Governor to southern parts of the country to help quell sporadic outbreaks of fighting” (p. 132). He had homes at Kohimarama, Māngere, and Pukekawa (the site of the present Auckland Domain).

During the 1850s, moves to unify Māori and to establish a Māori king arose following concerns about the protection of Māori land and customs and bitter inter-tribal fighting. Ngāti Raukawa chief, Mātene Te Whiwhi of the Ōtaki district, “travelled throughout New Zealand seeking a chief of high standing who was willing to be king” (Oliver, 2006b, ¶11).

In November 1856, Iwikau Te Heuheu Tukino III of Ngāti Tūwharetoa called a meeting of tribal leaders at Pūkawa on the shores of Lake Taupō: “It was here that Te Wherowhero, in his absence, was unanimously chosen to be the first Māori King” (Jones, 1968, p. 133). Te Wherowhero was reluctant to take on the role of peacemaker while “he had a score to settle with his Tainui rival, Wīremu Tamehana of the Hauā tribe of the Matamata district, whose people had killed his aunt Rangīānewa near Ōhaupo” (p. 133). Peace was finally brokered when Wīremu Tamehana “handed over his favourite daughter Te Raumako, as a peace offering, to Te Wherowhero’s people at Rangiaohia” (p. 133).

Following lengthy negotiations, Pōtatau Te Wherowhero accepted the kingship, and was crowned and anointed amid great ceremonies at Ngāruawāhia in 1858. In his acceptance speech, Pōtatau emphasised the importance of unity, using his now famous *whakataukī* (proverb): *Kotahi te kōhao o te ngira e kuhuna ai te miro mā, te miro pango, te miro whero* (There is but one eye of the needle through which white, black and red threads must pass). He also enjoined by his people to *kia mau ki te aroha, ki te ture, me te whakapono* (hold fast to love, uphold the laws and be firm in the faith) (Oliver, 2006b)

King Pōtatau died at Ngāruawāhia on Sunday, 25 June, 1860. The public funeral took place on 5 July 1860 and “was followed by a secret reinterment, carried out at night. In accordance with ancient Māori tradition, the elevation of the son and heir to his deceased father’s rank was performed on the day of the funeral” (Jones, 1968, p. 134).

The two pendants to which reference has been made, as well as two other heart shaped pendants, were handed to Hepina Te Miha by Raruhira.

To the far left-hand side at the top of the drawer are two of King Tāwhiao’s ear pendants. King Tāwhiao (Tukaroto Matutaera Potatau Te Wherowhero) was the second Māori King (1825–94). He was of Ngāti Mahuta descent and the son of Waikato leader King Potatau Te Wherowhero and Whakaawi, Pōtatau’s senior wife. He was raised a Christian by his maternal grandparents as well as being versed in the ancient rites of Tainui priesthood. His reign lasted for 34 years through turbulent Māori land wars, land confiscations and exile. Tāwhiao has been described as a great

visionary, prophet, and leader with many followers. In 1875 he adopted the *Pai Marire* religion, and then, in the 1880s, went on to establish his own parliament, *Te Kauhanganui* at Maungakawa. He also established, in 1885, the *Poukai*, a series of annual visits paid by the King to King movement marae, the initial purpose being to encourage people to return to their home marae at least once a year. Later, the *Poukai* provided a means of consulting directly with his people (Mahuta, 2006).

Next to the ear pendants are placed two heart shaped greenstone pendants which were given to Hepina Te Miha by Raruhira. One of these greenstone pendants is adorned with a silver fern and a male and female figure separated by a bible; the other is unadorned.

Slightly below the two pendants of Tāwhiao is placed Te Heuheu Patatai's bone ear pendant. Te Heuheu Patatai was a Ngāti Tūwharetoa leader and carver who was later to become Te Heuheu Tukino IV, Horonuku, following the death of his father, mother and elder half-brother Te Waaka and many other members of his household fell victim to an enormous avalanche of mud that swept down Kakaramea mountain after heavy rain on the night of 7 May 1846. He was the son of Mananui Te Heuheu Tukino II (paramount chief of Ngāti Tūwharetoa and leader of Ngāti Turumakina) and his wife, Te Mare. His mother was a grand-daughter of Te Rangitua-matotoru, who had been leader of Ngāti Tūwharetoa before Herea Te Heuheu, Mananui's father. Patatai had family connections with Ngāti Maniapoto and Waikato and spent much of his early life among the people there. Patatai was closely linked to the Kingitanga and supported it throughout his life. He was involved in the carving of a number of storehouses to commemorate the Kingitanga. These included Nuku Tewhatewha (erected as one of the symbolic pillars of the King movement) and Hinana, Iwikau's ornamental storehouse at Pukawa.⁶ Te Heuheu Patatai actively supported the King movement in battle, was a supporter of Te Kooti during his many excursions and strongly agitated for the return of Ngāti Tūwharetoa land. In 1887, Te Heuheu Patatai gifted Tongariro, Ngauruhoe and Ruapehu to the government for a national park in order to preserve the sacred nature of the mountains in the southern region of Taupō (Oliver, 2006a).

Next to Te Heuheu Patatai's bone ear pendant is Te Rauparaha's ear pendant. This pendant, a *kahurangi* greenstone, was worn by Te Rauparaha when he came to pay his respects to Papaka after he was killed at the Battle of Te Horo (1834). After paying tribute to the dead, Te Rauparaha removed the pendant from his ear and laid it upon the body of Papaka.⁷ Te Rauparaha was the son of Werawera, of Ngāti Toa, and his second wife, Parekowhatu (Parekohatu), of Ngāti Raukawa. Te Rauparaha was highly regarded as a great tribal leader and warrior for Ngāti Toa. Following numerous incursions and incidents with Waikato at Kāwhia, he left to conquest new territories in central New Zealand, travelling as far south as Kaiapoi and Akaroa near Ōtautahi (Christchurch in the South Island of New Zealand). He settled in the lower half of the North Island. The numerous tribes he defeated attribute much of his success to Ngāti Toa's possession of muskets rather than to Te Rauparaha's military genius (Oliver, 2006c).

On the right-hand side of the drawer, we have placed Pei te Hurinui's watches and two medals. The uppermost medal was Tumate Mahuta's Coronation Medal which was handed to Pei as soon as Tumate received it; the other medal is Pei's OBE.

Tumate Mahuta was the third surviving son of Mahuta, the third Māori King, and his wife, Te Marae. His elder brothers were Te Rata, the fourth King, and Taipu, who died in 1924; his younger brothers were Tonga and Te Rauangaanga. During Te Rata's reign, Tumate often represented his brother at functions. Later, during his nephew's reign (that is, during the reign of Koroki, Te Rata's son), he acted as one of the guardians and mentors of the king, the others being his brother Tonga and their uncle Haunui Tawhiao. Around 1933, Tumate took up the leadership of the association called *Rangatahi* founded by Pei te Hurinui Jones. This group sought to negotiate a settlement of the compensation promised for the Waikato confiscation claim which had been left in abeyance after the report of the Sim Commission of 1927.⁸ Tumate actively negotiated for the Tainui claim until his death on 29 April 1938 (Ballara, 2006).

Beside Pei's OBE medal, we have placed a small greenstone *tiki* belonging to Brian Jones. This was one of many *tiki* which were bought by Pei to distribute to friends and relatives to commemorate the occasion of his receiving the OBE.

In the third drawer is Pei's assorted weaponry (see *Figure 6* below). These weapons are, once again, arranged according to *whakapapa*, relevant *kōrero* (history) and use.

Figure 6: Third drawer: Weaponry



In the top left-hand position, we have placed the stone club of Tūtetawhā. The following description of that stone club was written by Pei te Hurinui on an envelope which contained a short *whakapapa* from Te Kanawa to Pei:

Ko te Patu Onewa tēnei a Tūtetawhā

(This is the stone club of Tūtetawhā)

This club was handed to me by Puangarangi Te Haeata. It is named 'Tūtetawhā' after its original owner, Tūtetawhā of the Tūwharetoa tribe. It was given by Tūtetawhā to Te Kanawa of the Maniapoto at Takapū tiraha o Tūtetawhā in the Taringamotu Valley after they had laid down the boundary between their tribes and made a pact of friendship. Pei T. H. Jones. 30 10 1969.

To the right of Tūtetawhā's stone club we have placed the black dyed patterned *kete* that originally contained Tūtetawhā's stone club as well as all of the smaller items in the Pei te Hurinui Jones collection.

Further to the right we have placed two whale bone *kotiate*. Pei noted with reference to the *kotiate* closest to the *kete* that it had been handed over by Ngāti Kahungunu of Wairarapa on the death of Te Kaewa's children (who died in Greytown and were brought back to Motuiti for burial). The *kōrero* for the other *kotiate* was never told to Pei by Hepina. Between the two *kotiate* and the *kete*, we have placed two photographs: one is a photograph of Hepina Te Miha and her sister Kahu (aged approximately 18 and 16 respectively) holding the two *kotiate*; the other is a photograph of Hepina and her sister Kahu in their later years. In the front of the drawer, we have placed a *taiaha* of unknown provenance.

In the five bottom drawers of the unit, we have placed the *kākahu*, arranged in terms of use and status. In the topmost drawer is a *kākahu huruhuru* fashioned from *muka*, pheasant and *kiwi* features (ca. 1880) (see *Figure 7* below). The drawer below it contains another *kākahu huruhuru* fashioned from *kaka*, *kereru* and *kiwi* features (ca. 1900) (see *Figure 8* below). Below that is a *pihepihe* fashioned from short thrums of *harakeke* (ca. 1870) (see *Figure 8* below). The second to last drawer contains a *karure*, a cloak of the *korowai* type with *karure* tags (ca. 1930) (see *Figure 9* below). The final drawer contains a *korowai* fashioned from wool and candlewick (see *Figure 9* below).

Figure 7: Fourth drawer: A *kākahu huruhuru*



Figure 8: Fifth and sixth drawers: A *kākahu huruhuru* and a *pihepihe*



Figure 9: Seventh and eighth drawers: A *karure* and a *korowai*



Housing the other gifted *Taonga* in the Pei te Hurinui Jones collection

In arranging the layout of the Pei te Hurinui Jones collection, a decision was made to house the *taonga* associated with *manuhiri* status on the *Te Tara Nui* side. These *taonga* are housed in a smaller metal map cabinet (measuring approximately 600 mm high, 1300mm wide and 900 deep) which is located on the right-hand side of the room. In the top drawer we have placed Pei's Masons of New Zealand pouch alongside a bronze medallion awarded to C. H. De Thierry of Pirongia for the Māori

Farmer of the Year. Located in the second drawer down is a box containing a photograph of Tutura Hone Teri (father of Hepina Te Miha Teri, Pei's first wife), part of a photograph frame or locket and the envelope which contained all of these items. Beside this box we have placed one of Te Rangihiroa's pipes and a toilet soap which contains a customs declaration form from Hawaii describing the original contents of the box as '1 used pipe for keepsake'. Below this drawer are some of Pei's maps of Maniapoto. Also located in one of these drawers is one of the many maps on the creation which Pei sketched.

Conservation

The conservation of the *taonga* was undertaken primarily by the archivist with some assistance from library and SMPD staff members. The archivist has more than ten years' experience working with all mediums including wood, bone, stone, textile and paper and she has worked extensively with *iwi*, *hapū*, *whānau* and Māori organisations.

Before undertaking the conservation, a condition report on each object was prepared. The report was necessary to ensure that there is a full record of the condition of items in the collection on receipt. If any of the *taonga* is used externally (by the *whānau* or *iwi*), its condition on return can be checked against the condition as described in the report. In addition, information on the objects was recorded and added to inventory, thus ensuring that all available information on each *taonga* was made available for future reference. A photograph of each *taonga* was then taken and added to the condition report to assist in the identification of the *taonga* for future access (conservation practices endorse photographs for identification purposes of *taonga* rather than the practice of physical identification).

From measurements taken of each object, appropriate conservation storage packaging was prepared. *Moenga* (beds) were made for each *taonga* from tyvek, dacron and ethafoam (see *Figure 10* below). The *kākahu* were laid flat on tyvek and archivart multi-use board to allow for the material and feathers to breathe and realign.

Figure 10: An example of a *moenga* for *taonga*



Vicki-Anne Heikell, a qualified Māori paper conservator, was commissioned through Alexander Turnbull Library's National Preservation Office to undertake some urgent

conservation work on one of the *whakapapa* scrolls. Vicki-Anne had earlier worked on the Jones collection held by Alexander Turnbull Library. Because of her familiarity with Turnbull's collection, the Jones family expressed the wish that she continue her involvement with the collection by carrying out the conservation work on the scroll.

Politics, deeds and policies

He takoha: A custodial gift

In establishing *Mahi Māreikura*, we sought to address a myriad of issues dealing with ownership, copyright, customary knowledge, understanding and interpretation of cultural heritage both tangible and intangible and the politics of institutional relationships. In developing an appropriate contractual agreement between the Pei te Hurinui Jones' *whānau* and the University of Waikato, we sourced from various institutions a number of policies and loan agreements as possible templates. It soon became clear, however, that none of these was applicable or acceptable in our context. Thus, it was agreed that a contractual arrangement would have to be developed within our specific context. That agreement would be informed by the specific issues identified during the initial discussions. Toni Millett (then Administration Services Manager of the University of Waikato Library) and one of the authors (Hēmi Whaanga from SMPD) undertook the development of the contract. Five general areas were identified and incorporated into what became known as the *Whakaaetanga ā-pukapuka mō Te Tiaki i te Takoha o te whakahiatotanga a Pei Te Hurinui* (Deed of Custodial Gift Pei Te Hurinui Collection) (see *Appendix I*):

- *Te Takoha me te whakaaetanga* (Gift and Acceptance)
- *Te Tiakitanga* (Custody)
- *Ko te Whai Wāhi Atu* (Access)
- *Tiaki* (Care)
- *Inihua* (Insurance)

Legal advice and input on various issues was sought throughout the development of the contract. Of importance to the entire collection is the concept of *te takoha* (gift giving). In that *koha* and *takoha* have a number of interpretations, traditions and precedents involved in the exchange, some terms of agreement relating to the interpretation and definition of *te takoha* had to be addressed. Agreement between the *whānau*, representatives of SMPD, senior management of the University Library and the University lawyers on the interpretation and definition of *te takoha* had to be established.

Mead (2003, p. 181) describes the general concept of *koha* in the following way: “[When] a person makes a presentation of a gift to another . . . some prized object is being transferred from one group or individual to another group or individual”. He notes that “the transaction is either the beginning of a new exchange relationship with others or it is part of a series begun long ago by a member of the *whānau*, *hapū* or *iwi*”. During negotiations Tom Roa, from SMPD, elaborated on various interpretations of exchange from a Māori perspective. He described five general types of exchange:

Koha – where a gift or object is freely given and at some stage a reciprocal exchange of similar formality may occur;

Takoha – where a gift or object is freely given or an immaterial contribution is made. The reciprocity may not be as formal as with *koha*.

Tuku – where an object is given and no reciprocal exchange is expected;⁹

Riro – where an object is acquired or obtained;

Hoko – where an object is exchanged, bartered, bought or sold.¹⁰

Following lengthy negotiations, an agreement was reached that the definition of *te takoha* described by Tom Roa during negotiations fully encompassed the nature of the gift.

In relation to the University of Waikato Library's gifts and donations policies, further clarification was sought regarding the following note (University of Waikato Library, 2004a):

Unsolicited donations are received from a wide range of sources, allowing material to be added to the Library's collections for little or no initial cost. However, donations are not free. They incur ongoing costs - they must be catalogued, processed and housed.

Donations are accepted only on the clear understanding that the Library has complete control over what is kept, what is discarded and where retained material is to be located. The Library will not accept donations which must be kept together as separate collections.

Solicited gifts, particularly from Free Disposal Lists from other libraries, are an important source for filling gaps in both the books and serials collections. All gifts are acknowledged, and if the donor wishes, a donation slip is placed in each book retained.

Gifts of money are normally spent after consultation with the donor; however, the final choice of what is purchased rests with the Library, and gifts of money will not normally be accepted under other conditions.

It adds, in relation to the scope of the gift or donation, the following:

Donations may be received in any format. Senior staff in Collection Management or Serials determine what donations are to be retained. Assessment criteria are the same as for other Library material, including:

- existing holdings
- whether they fill gaps in the collection
- the Library's need for extra copies of high use material
- their relevance to the current and likely future teaching and research needs of the University
- whether the cost of repair is in proportion to the likely value or future use

Of note is the statement regarding unwanted donations:

Unwanted donations are offered on Free Disposal Lists to other libraries, given to students, or discarded as appropriate.

Some serial material of no permanent value is displayed for a short period and then discarded.

In relation to donations that it receives, the following statement from the Library was also noted (University of Waikato Library, 2005a):

While the Library is willing to accept archives, at least within present space limitations, it does so only under the expressed undertaking that no priority can be given to sorting and recording -- or, indeed, that such work will be undertaken in the foreseeable future. If possible, the Library prefers that work on the archives be undertaken before deposit, or that external funds be sought by the donors so that some listing can be made. The Library believes that it is unhelpful to accept archives other than under such conditions, because unlisted and unrecorded papers are useless both to the Library and to potential users.

Since the Library has neither the resources to organise manuscripts properly, nor much demand for them, donors are encouraged to offer such material to the Alexander Turnbull or Hocken Libraries, although those of Waikato significance are considered for retaining in the area, either by the University or Hamilton City Libraries.

Nonetheless, an agreement on the acceptance of *te takoha* by the University was brokered and incorporated into §A-C and 1 of the Deed (see *Appendix 1*) where it is stated that:

Kua whakaae tahi te Kaituku o te whānau, i runga i te whakaae tahi o te whānau me ngā uri a Pei te Hurinui, e whakaae tahi ana kia tukuna tēnei takoha pukapuka, pepa tuhi, tuhinga tawhito, whakaahua me ngā taonga . . . ki te Whare Wānanga o Waikato . . . Ko te Whare Wānanga e kaingākau ana ki te whiwhi i ēnei taonga

(The Donor desires on behalf of the Family and descendants of Pei te Hurinui, and with the Family's consent, to make a custodial gift of the books, papers, manuscripts, photographs and taonga . . . to the University of Waikato . . . The University wishes to accept such a gift.)

Adding that:

E whakarite nei te Kaituku, me te whakaaetanga nei o te Whare Wānanga, ki te takoha e tohungia mai ana . . . i runga i ngā tikanga me ngā āhuetanga o tēnei whakaaetanga ā pukapuka.

(The Donor does hereby make, and the University does hereby accept, the custodial gift . . . upon the terms and conditions of this deed.)

Issues relating to *Te Tiakitanga* (Custody) were addressed in §2 of the Deed. The ownership of the material, including copyright ownership, remains with the donor, Brian Hauāuru Jones. Further clarification on *Takoha Tiaki* (Custodial Gift) is provided in §2.3 as follows:

Ko te kianga, ārā, te “Takoha Tiaki”, ko tōna tikanga mārama, ka whai wāhi atu te Whare Wānanga ki te tiakitanga o te Whakahiatotanga nei. Ko te utu a te Whare Wānanga, ko te tino whakatau ka tiakina te Whakahiatotanga nei me te tohu ki roto i te Whare Pukapuka o te Whare Wānanga . . . e tika ana ki ngā taumata e whakamahia ana mō āna kohikohinga tuku iho.

(The phrase “Custodial Gift” is understood to mean that the University will have custody of the Collection. The University will in return ensure that the Collection is cared for, and stored in the University Library . . . according to the standards used for its heritage collections.)

In §2.5 of the Deed, the University also recognises that the donor retains *mana* over the collection. §3 of the Deed covers *Ko te Whai Wāhi Atu* (Access). Here issues relating to copying, access to *taonga* and photographs, request to view original papers, manuscripts and *taonga*, embargoes and restrictions, reviewing processes, family visits, copyright, attribution and income are addressed. §4 of the Deed relates to *Tiaki* (Care) whereby the Library will apply accepted archival theory and practice to the Collection at all times and §5 of the Deed relates to *Inihua* (Insurance) in which the University agrees to provide appropriate and reasonable insurance cover for the Collection. The final document was prepared by Norris Ward McKinnon as lawyers for the University of Waikato.

Official Opening

On Monday the 5th July 2004 the library unveiled *Mahi Māreikura*. Approximately 150 people attended, including the late Te Arikinui Dame Te Atairangikaahu, members of Dr. Pei te Hurinui’s and Professor Bruce Biggs’ *whānau*, representatives from Waikato, Ngāti Maniapoto, Ngāti Tūwharetoa, the University Library, SMPD and University staff and students. The name *Mahi Māreikura* was selected from the title of Pei’s unpublished manuscript *Te Tuhi Māreikura*, a work dealing with the Māori account of the creation based on priestly lore of the Tainui people. The motto for the room: *Huakina! Riariakina! kia hahaina, kia rangahia!* (Open! Explore! to grasp (the knowledge that has been taught/ handed down), to bring it together) was provided by Meto Hopa from Tainui. The opening included *karakia*, speeches and *mihi* and ended with a *hangi* prepared by library and SMPD staff.

Conclusion

In setting up *Mahi Māreikura*, we sought to establish and develop a culturally appropriate display and conservation facility within an academic institute. In developing *Mahi Māreikura*, we had to address a range of issues relating to ownership, copyright, customary knowledge, understanding and interpretation of cultural heritage (both tangible and intangible) and the politics of institutional relationships. Throughout this process, we actively applied *tikanga* as one of the guiding principles of ethical practices during the archiving, cataloguing, development of the physical layout and conservation. Working within this specific context, we constructed an appropriate contractual arrangement seeking, legal advice and input on various legal and cultural issues throughout its development.

Two years have passed since the opening of *Mahi Māreikura* and nearly three decades since the passing of Dr. Pei te Hurinui Jones. Dr. Pei te Hurinui, JP, DHons, OBE, Ngāti Maniapoto leader, adviser, interpreter, land officer, scholar, writer, translator, genealogist, husband, father, and grandfather was a prominent figure in Maoridom in

the 20th century. It is hoped that *Mahi Māreikura* will provide an ideal space and resource for future researchers to follow the scholarly example set by him. Its development is ongoing with the crafting of policy and the potential for growth (an approach by the *whānau* to the Alexander Turnbull Library for the return of the collection currently held by them having been made). Thus, we conclude this paper with the following ritualistic epilogue by Dr. Pei te Hurinui Jones (Jones, 1982, p. 12):

*Whakataka to hau ki te Uru,
Whakataka to hau ki te Tonga!
Kai makinakina i Uta,
Kai mataratara i Tai;
Kai hii ake ana te Ata-kura
He Tio ...
He Huka ...
He Hauhunga!*

Cease O wind from the West
Cease O wind from the South
Let gentle breezes blow o'er the Land
Let calm sea's flow o'er the Sea
And let the Red-tipped dawn come
With a Sharpened air ...
A touch of Frost ...
And the promise of a Glorious Day

Endnotes

1. The primary sources for this brief bibliographical section on Pei te Hurinui Jones were Baksh, 1991; Biggs, 2005; Hurst, 1996; Jones, 1982; Jones, Biggs, & Tainui Maori Trust Board, 2004.
2. Michael Rotohiko Jones also became an eminent New Zealander – “a Maniapoto Paramount Chief, a licensed interpreter, Maori Agent and a J.P. He was private secretary to Cabinet Ministers, and advisor on Maori Affairs to Prime Ministers; he was awarded an MM [Military Medal] during service in WWI, an OBE (1961) and a CBE in 1975” (Hurst, 1996, pp. 6-7). Michael Rotohiko Jones married Kahu Waero Hetet and their eight children included an adopted Vietnamese refugee. He died at the age of 82, and has numerous descendents (Hurst, 1996).
3. Rangiria Hedley's granduncle.
4. This quiet journey to Taupō will always be remembered by those who had the privilege to take part. It will be remembered for the *karakia*, *mihī*, tears and laughter that were shared and for Brian Hauāuru Jones' hospitality and kindness as well as his wonderful gift to scholars.
5. Rangiria Hedley was hired on a short term contract to undertake the archiving and conservation of the collection.
6. Iwikau, his father's brother became the paramount chief following the death of his father at Kakaramea.
7. Papaka was the younger brother of Mananui Te Heuheu and Iwikau (Te Heuheu Patatai's uncles).
8. The Sim Commission of 1926-1927, a Royal Commission on Confiscated Native Lands and other Grievances, was appointed to investigate confiscations under the New Zealand Settlements Act 1863. Its terms of reference were very limited in that it could only

investigate whether the confiscations exceeded in quantity what was 'fair and just' (New Zealand Government, 2003).

9. With *koha*, *takoha* and *tuku*, should the terms in which it is given change then there is an expectation that the gift or object will be returned.

10. The H. W. Williams' Dictionary of the Māori language has the following entries for these types of exchange (Williams & New Zealand Advisory Committee on the Teaching of the Maori Language, 1971):

Koha (noun):

Present, gift

'*He koha tena naku ki a koe.*' (p. 123)

Takoha (noun):

Pledge, token, gift

'*Ko au te takoha o toku aroha.*' (p. 373)

Tuku (noun):

(i) Let go, give up

'*Ko Paoa, e kore e tukua mai . . . Katahi ka tukua te puna.*' (p. 451)

(ii) Present, offer

'*Ka tae te tangata ra, ka tuku te ihu ki a a raua, hongī mohio ana raua, hongī kuare ana te tangata nei.*' (p. 451)

Riro (intransitive verb):

Be got, acquired, obtained

'*Ka riro te kainga i a Manaia ratou ko ana tama . . . Me te haere hari hoki, ka riro te wahine rangatira o taua iwi.*' (p. 343)

Hoko (intransitive verb):

Exchange, barter, buy, sell

'*Te kore korirangi hei hoko parawai pakipaki . . . I hokona tona kakahu ki te poaka.*' (p. 57)

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Appendix 1: Whakaaetanga ā- pukapuka mō Te Tiaki i te Takoha o te whakahiatotanga a Pei Te Hurinui (Deed of Custodial Gift Pei Te Hurinui Collection)

Page 1 of Deed:

TE RĀ WHAKAMAHI

2004

I WAENGANUI I A: Brian Hauāuru Jones

ME TE: Whare Wānanga o Waikato

WHAKAAETANGA Ā PUKAPUKA
MŌ
TE TIAKI I TE TAKOHA
O TE WHAKAHIAOTOTANGA A PEI TE HURINUI



Page 2 of Deed:

E whakarititia ana **tēnei whakaaetanga ā pukapuka** i te rā o 2004

WAENGANUI I A: Brian Hauāuru Jones o Taupo (“te Kaituku”)

ME TE: Te Whare Wānanga o Waikato i Kirikiriroa (“te Whare Wānanga”)

Waihoki:

- A. Kua whakaae tahi te Kaituku o te whānau, i runga i te whakaae tahi o te whānau me ngā uri a Pei te Hurinui, e whakaae tahi ana kia tukuna tēnei takoha pukapuka, pepa tuhi, tuinga tawhito, whakaahua me ngā taonga (kotahi atu “te Whakahiatotanga”, kua whakarārangitia i te Pukapuka Apiti 1) ki te Whare Wānanga o Waikato.
- B. Ko te Whare Wānanga e kaingākau ana ki te whiwhi i ēnei taonga
- C. Ko tēnei takoha e tuhi ana i ngā whakatau me ngā tikanga e hāngai ana ki te tiaki me te whakamahi i te Whakahiatotanga nei e takohatia atu nei ki te Whare Wānanga.

NA, KO TE WHAKAAETANGA Ā PUKAPUKA NEI E TOHU ANA I NGĀ WHAITANGA e whai nei:

1. Te Takoha me te whakaaetanga

1.1 E whakarite nei te Kaituku, me te whakaaetanga nei o te Whare Wānanga, ki te takoha e tohungia mai ana i te wāhanga o te “**recital A**” i runga i ngā tikanga me ngā āhuatanga o tēnei whakaaetanga ā pukapuka.

2. Te Tiakitanga

2.1 Ko te rangatiratanga o ngā (material), tae atu ki ngā rangatiratanga mana pupuri, ka noho ki te Kaituku, ki a Brian Hauāuru Jones.

2.2 Ki te heipū e kore ia e wātea, ā, me huihuitia rawa, ko ōna māngai ko:

- (a) Te Arikiniui;
- (b) Te Tumuaki matua o te Whare Wānanga o Waikato.

The display and conservation of *taonga Māori*

- 2.3 Ko te kianga, arā, te “Takoha Tiaki”, ko tōna tikanga mārama, ka whai wāhi atu te Whare Wānanga ki te tiakitanga o te Whakahiatotanga nei. Ko te utu a te Whare Wānanga, ko te tino whakatau ka tiakina te Whakahiatotanga nei me te tohu ki roto i te Whare Pukapuka o te Whare Wānanga (“Whare Pukapuka”) e tika ana ki ngā taumata e whakamahia ana mō āna kohikohinga tuku iho.
- 2.4 Ka tino whakatau te Whare Wānanga, arā, ko ngā rangahau katoatanga e whakamahia ana i runga i tēnei Whakahiatotanga ka whakamahia i raro i ngā whakaritenga o tēnei whakaaetanga ā pukapuka me ngā ture e pā ana ki ngā ture me ōna whakahaere o te Whare Pukapuka.

Page 3 of Deed:

- 2.5 Ka whakaae te Whare Wānanga, arā, ko te Kaituku ka noho rangatira mō tēnei Whakahiatotanga.
- 2.6 Mō te wā ka noho ko te Whare Wānanga te kaitiaki o tēnei Whakahiatotanga, ka noho motuhake tahi ake ki raro i te ingoa o te “Te Whakahiatotanga a Pei te Hurinui”.
- 2.7 E kore te Whare Wānanga e maka atu i tētahi wāhi o te Whakahiatotanga me te kore whiwhi i te whakaaetanga rawa mua o te Kaituku, o ōna ake māngai rānei.
- 2.8 Ka pā ēnei tikanga ki te Whakahiatotanga me ētahi atu taonga ka takohangia atu, mā te whakaae tahi o ngā kaiwhakaae e rua ki te whakarekē i ēnei tikanga, inā koa ka tuhia anōtia he whakaaetanga ā pukapuka hou.
- 3. Ko te Whai Wāhi Atu**
- 3.1 E whakamanatia ana te Whare Pukapuka ki te whakatārua i ngā pepa kāore anō kia whakaputaina, tae noa atu ki ngā tuhinga tawhito ā ringa, ā, ki ngā wāhi e taea ai, ko ngā whakatāruatanga ā rorohiko (digitised) o ngā taonga, ā, ka āhei ngā kairangahau ki te whakamahi i ēnei whakatāruatanga kia tohua ai ngā pepa taketake ake.
- 3.2 E kore whakatikina te whai wāhi atu mai i te Whakahiatotanga nei, ngā pepa kua whakatāruatia, me ngā pepa kua whakarorohikotia me ngā tuhinga tawhito ā ringa; tae atu ki ngā whakaahua ā rorohiko o ngā taonga me ngā whakaahua, ā, ka wātea ki ngā kairangahau tuturu hei mahinga ki roto i te Whare Pukapuka.
- 3.3 Ko ngā tono ki te mātaki i ngā pepa taketake ake, ki ngā tuhinga tawhito ā ringa tae noa ki ngā taonga, ka whai i ngā kaupapahere o te Whare Pukapuka mō te whakamahi i tētahi whakahiatotanga motuhake ake.
- 3.4 Ko te whai wāhi atu ki ngā taonga kei roto i tēnei Whakahiatotanga kua tohua e te Kaituku me ōna māngai rānei e whai mōhio muna ana ki te whānau ake ka noho whakatiki.
- 3.5 Hei tēnā wā, hei tēnā wā, ko ngā whakatiki ārai ka whakahou anōtia e te Whare Wānanga mā te kōrero tahi atu ki te Kaituku me ōna māngai rānei.
- 3.6 E āhei ana te whānau o ngā Jones ki te peka atu ki te mātakitaki i ngā taonga nei i waenga i ngā haora pakihi o te Whare Wānanga, engari koa, me tuku mōhio rawa (i te 24 haora i mua atu) ki te Whare Pukapuka.
- 3.7 Ko ngā whakaratonga e mōhiotia ana o te Copyright Act 1994 ka pā ki ngā whakatārua o ngā tuhinga kua tāngia. E taea e te Kaiwhakahaere o te Whare Pukapuka te whakatārua i ngā mahi kāore anō kia tāngia o roto i te Whakahiatotanga, engari koa, e whai ana i ngā tikanga o te wāhanga 56 o te Copyright Act 1994. Heoi anō, ko ngā whakapānuitanga o ngā mahi kāore anō kia tāngia me whiwhi rawa kē ake i te whakaaetanga o te Kaituku i mua atu. I te matenga o te Kaituku, ka whakawhiti atu te rangatiratanga mana pupuri o ngā mahi kāore anō kia tāngia ki te Tumuaki matua o te Whare Wānanga e noho kaitiaki ana mō te Whare Wānanga.

Page 4 of Deed:

- 3.8 Ahakoa pēhea ai te whakamahi i ngā taonga o tēnei Whakahiatotanga me uru atu anō ngā whakamahi ki te Whakahiatotanga a Pei te Hurinui e pupuringia ana e te Whare Pukapuka o te Whare Wānanga.
- 3.9 Ahakoa he aha te pūtea ka puta mai i te whakapānuitanga i ngā taonga o te Whakahiatotanga nei ka hoki atu ki te Whare Wānanga o Waikato hei whakamahitanga mā te Whare Wānanga, ā, e whakaae ai e te Kaituku me ōna māngai rānei.
- 4. Tiaki**
- 4.1 I ngā wā katoa, ka whakamahia ki runga i te Whakahiatotanga nei e te Whare Pukapuka, ngā ariā me ngā whakamahi tukunga.
- 4.2 Ka tohua te Whakahiatotanga nei ki roto i tētahi wāhi tika, i tētahi wāhi whita.
- 5. Inihua**

5.1 Mā te Whare Wānanga e whakarite i ngā inihua e tika ana hei whakakapi i te Whakahiatotanga nei.

6. Ko ngā āhuatanga kāore anō kia whakarititia

6.1 Ki te heipu ka ahu mai ētahi āhuatanga kāore anō kia whakatakotonga ki roto ki tēnei whakaaetanga ā pukapuka, ka whakapāpā pono tahi te Kaituku ko ōna māngai rānei, taha i te Whare Wānanga ki te whakarite me pēhea te whakatatū i te kaupapa hou nei me te mahara ake kia eke ki ngā tikanga whānui o tēnei whakaaetanga ā pukapuka.

Page 5 of Deed:

KUA WHAKAMAUNGA HEI WHAKAAETANGA Ā PUKAPUKA

Kua hainatia e)
Brian Hauāuru Jones)
i te aroaro o:)

Te moko o te Kaitautoko:

Te ingoa o te Kaitautoko:

Umanga:

Wāhi noho:

Kua hainatia te Whare Wānanga o Waikato e:

Kaiwhakamana moko

E tautokona ana e:

Tā moko: _____

Ngā ingoa katoa o te Kaiwhakamana
(Tāia mai tō moko, kaua e tuhi)

Te katoa o ō ingoa (me tā, kaua e tuhi)

Umanga:

Wāhi noho:

Page 6 of Deed:

DATED

2004

BETWEEN: Brian Hauāuru Jones

AND: The University of Waikato

DEED OF CUSTODIAL GIFT
PEI TE HURINUI COLLECTION



Page 7 of Deed:

THIS DEED is made the day of 2004

BETWEEN: Brian Hauāuru Jones of Taupo ("the Donor")

AND: The University of Waikato at Hamilton ("the University")

WHEREAS:

- A. The Donor desires on behalf of the Family and descendants of Pei te Hurinui, and with the Family's consent, to make a custodial gift of the books, papers, manuscripts, photographs and taonga (collectively "the Collection", as listed in Schedule 1) to the University of Waikato.
- B. The University wishes to accept such a gift.
- C. This deed records the terms and conditions upon which custody and use of the Collection is gifted to the University.

NOW THIS DEED WITNESSES as follows:

1. Gift and Acceptance

- 1.1 The Donor does hereby make, and the University does hereby accept, the custodial gift referred to in background recital A upon the terms and conditions of this deed.

2. Custody

- 2.1 Ownership of the material, including copyright ownership, remains with the Donor, Brian Hauāuru Jones.

- 2.2 In the event of his unavailability, and where consultation is required, his Representatives will be:

- (a) Te Arikinui;
- (b) The Vice-Chancellor of the University of Waikato

- 2.3 The phrase “Custodial Gift” is understood to mean that the University will have custody of the Collection. The University will in return ensure that the Collection is cared for, and stored in the University Library (“Library”) according to the standards used for its heritage collections.
- 2.4 The University will ensure that all research use of the Collection is carried out under the terms of this deed and in accordance with normal Library rules and procedures.
- 2.5 The University recognises that the Donor retains mana over the Collection.

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- 2.6 For as long as the University remains the custodian of the Collection, it will always be kept together within the University as the “Pei te Hurinui Collection”.
- 2.7 The University will never dispose of any part of the Collection, without the prior approval of the Donor or his Representatives.
- 2.8 These conditions will apply to the Collection and any further gifted material, unless either party by mutual agreement requires a change to these conditions, in which case a new deed will be drawn up.

3. Access

- 3.1 The Library is authorised to make copies of the unpublished papers and manuscripts, and where possible digitised copies of the artefacts, and researchers will be required to use these copies rather than the originals.
- 3.2 Access to copied / digitised papers and manuscripts; and to digitised images of taonga and photographs from the Collection, will not be restricted, and will be available to bona fide researchers for use in the Library.
- 3.3 Requests to view original papers, manuscripts and taonga will follow the Library’s policies for use of special collections.
- 3.4 Access to any material within the Collection which has been identified by the Donor and/or his Representatives as containing sensitive information will be restricted.
- 3.5 From time to time, the access restrictions will be reviewed by the University in consultation with the Donor and/or his Representatives.
- 3.6 Members of the Jones Family may visit and view the materials during normal business hours, provided that reasonable prior notice (at least 24 hours) is given to the Library.
- 3.7 The normal provisions of the Copyright Act 1994 apply to the copying of published work. The Librarian may make a copy of unpublished work included in the Collection, provided that the terms of section 56 of the Copyright Act 1994 are complied with. Publication of the unpublished work, however, requires the prior approval of the Donor. Upon the death of the Donor, copyright in the unpublished work will pass to the Vice-Chancellor of the University as trustee for the University.
- 3.8 Any use of materials in the Collection must include attribution to the Pei te Hurinui Collection held at the University of Waikato Library.
- 3.9 Any income from the publication of materials in the Collection is to be returned to the University of Waikato for use as the University and the Donor or his Representatives may agree.

4. Care

- 4.1 The Library will apply accepted archival theory and practice to the Collection at all times.

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- 4.2 The Collection will be stored in an appropriate and secure storage area.

5. Insurance

- 5.1 The University will provide appropriate and reasonable insurance cover for the Collection.

The display and conservation of *taonga Māori*

6. Matters not covered

6.1 In the event that any circumstances arise that are not expressly covered by this deed, the Donor and/or his Representatives and the University will consult with each other in good faith to discern how such circumstances should be dealt with having regard to the broad intent of this deed as a whole.

EXECUTED AS A DEED

SIGNED by)
Brian Hauāuru Jones)
in the presence of:)

Witness' signature:.....

Witness' name:.....

Occupation:

Address:

SIGNED by The University of Waikato by:

Authorised signatory

Signatory's full name (please print)

Witnessed by:

Signature

Full name (please print)

Occupation
Address

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Schedule 1: The Collection

- 3A-L Literary Works:
 - 3A Administration
 - 3B Education
 - 3C History
 - 3D Linguistics
 - 3E Literature
 - 3F Organizations (Boards, Committees, etc.)
 - 3G Politics
 - 3H Religion
 - 3I Sports
 - 3J Technology and Applied Arts
 - 3K Personal correspondence/ papers
 - 3L Collected papers
- 3M Ephemera
- 3N Publications
- 3O Bruce Biggs - Donations
- 3P Photographs
- 3Q Taonga
- 3R Unpublished Material